

The
PARLOW
STRING QUARTET

KATHLEEN PARLOW	}	.	<i>Violins</i>	
SAMUEL HERSENHOREN				
JOHN DEMBECK	.	.	.	<i>Viola</i>
ISAAC MAMOTT	.	.	.	<i>'Cello</i>

EATON AUDITORIUM
TORONTO

Saturday, January 22nd, 1944
At 8.30 p.m.

Management

NORTH AMERICAN ARTISTS BUREAU

Direction: DOROTHY PARNUM

P.O. Box 102, Station F, Toronto, Canada

Telephone KIngsdale 7546

Representatives

Western Canada:
Katrine Thomson
Ste. 7, 679 Granville St.
Vancouver, B.C.

Province of Quebec:
Phoebe Erskine-MacKellar
38 Belvedere Road
Westmount, P.Q.

Programme

QUARTET in D minor, Opus posth.
(Death and the Maiden)

Schubert (1797-1828)

Allegro

Andante con variazioni

Scherzo—Allegro molto

Presto

The importance of the D minor quartet, written in 1824, lies not only in its style and technique, but in its spiritual quality, and also because of the extraordinary welding of the four movements into an organic whole under the pressure of one dominating idea—"The Dance of Death". In the second movement Schubert writes variations on the theme used in his well-known song, "Death and the Maiden". "Death as the demon fiddler" is the theme of the scherzo. The finale with its inexorable uniform rhythms of a tarantella and the introduction of the Erl King theme, brings the work to a characteristic and exciting close. This composer is loved not only because his melodies, (such as no one else has ever written), harmonies, colours and forms—are used as symbols expressive of personal emotion, but because they are used in such a way as to give concrete proof that pure beauty can exist in the tonal world and is worth cultivating for its own sake. It is a peculiar combination of deeply felt emotion and complete aesthetic satisfaction that makes Schubert's music unique.

QUARTET in C major (Köchel 465)

Mozart (1756-1791)

Adagio—Allegro

Andante cantabile

Menuetto—Allegro

Allegro

This quartet is one of a set of six dedicated to Haydn, providing a buoyant and vigorous end to the series. It is celebrated because of its dissonant introduction. Anyone who listens to Mozart's music for a time will sense an element of sadness, reverie, melancholy—call it whatever he may. In the midst of some joyous flight of melody—and no one can be more joyous than Mozart—we are suddenly conscious of this spirit of sadness. One comes more and more under the spell of this music—its tranquil perfection of style, its lyric sweetness and its poignant depth of feeling. Mozart's music is in the best sense of the word classic, representing in essence the great truths with which the mind of man is eternally concerned—uttered with such unbelievable ease and unparalleled euphony, they seem all the more plausible and convincing.

INTERMISSION

QUARTET in F Major . . . Ravel (1875-1937)

Allegro moderato
Assez vif—très rythmé
Très lent
Vif et agité

Maurice Ravel was Debussy's contemporary and logical successor, although he himself may not have been consciously aware of this. Fundamentally he was quite a different type of individual—conservative and a classicist, with little of Debussy's desire to reform. One must admire Ravel's aristocracy of taste and his clarity of expression—all accomplished with the utmost frugality of means. He had recourse to a world of imagination that is generally outside our visible one, in which human emotions are not present, but attributed to mystic or legendary figures. A hearing of this string quartet, written in 1903, reveals the truth of this to even the casual listener. The first movement is suave and melodious, swinging along at an easy pace, and is in pure sonata form. The other movements are more original and daring. The scherzo has a pizzicato opening and a contrasting song-like middle section. The slow movement is ethereal and poetic, built upon one of the themes of the first movement. The finale is by turns, stormy and calm, with very interesting rhythmic patterns.

Second Programme . . . March 22nd

QUARTET in G major, Opus 18, No. 2	. . .	Beethoven
SÉRÉNADE TENDRE, Opus 61	. . .	Joseph Jongen
ITALIAN SÉRÉNADE	. . .	Hugo Wolf
LA ORACIÓN DEL TORERO	. . .	Joaquín Turina
QUARTET in D flat major, Opus 15	. . .	Dohnányi

BOX OFFICE—TR. 1144
DOROTHY PARNUM—KI. 7546

UNIVERSITY OF TORONTO
TORONTO CONSERVATORY OF MUSIC

Principal: NORMAN WILKS, M.C., Hon. R.C.M.

Violin School

The Conservatory's Violin Faculty includes many well-known artists of radio and concert hall reputation. Students of advanced work will find at the Toronto Conservatory of Music an opportunity to study with the best violin teachers in Canada. Scholarships are available for talented students.



CHAMBER MUSIC CONCERTS

Wednesdays from Five to Six

Fifth Concert, February 2nd

LUBKA KOLESSA, Pianist
LILLIAN SMITH, Soprano

Sixth Concert, March 1st

Conservatory String Quartet

ELIE SPIVAK	CECIL FIGELSKI
HAROLD SUMBERG	JOYCE SANDS
and assisting artists	

Tickets, \$1.00